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Ae-Ryung Lee

Date of Birth — Date de naissance

March 1, 1954

Country of Birth — Lieu de naissance

Korea

Permanent Address — Résidence fixe

71 St. Anne's Rd., Winnipeg, Manitoba, R2M 2Y6

Title of Thesis — Titre de la thèse

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Name of Supervisor — Nom du directeur de thèse

Dr. Ernesto Lejano

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THE UNIVERSITY OF ALBERTA

A STUDY OF
BEETHOVEN'S PIANO SONATA, OP. 110

by

© Ae-Ryung Lee

AN ESSAY

SUBMITTED TO THE DEPARTMENT OF MUSIC

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

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Ae Ryung Lee

PERMANENT ADDRESS:

71 St. Anne's Rd.
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R2M 2Y6

DATED Oct. 15, 1981

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The undersigned certify that they have read, and recommend to the Department of Music for acceptance, an essay entitled A Study of Beethoven's Piano Sonata, Op. 110 submitted by Ae-Ryung Lee in partial fulfilment of the requirements for the degree of Master of Music in Applied Music.

Ernesto B. Lejano

Supervisor

Date Oct. 15, 1981

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CHAPTER I

BIOGRAPHY

The purpose of including biographical material to Beethoven's Sonata, Op. 110 is to discover how events in his life contributed to the shaping of his musical styles; his teachers' influences; how his circle of close friends and patrons provided for his mental and practical needs; the circumstances surrounding the composition of the Sonata.

Ludwig van Beethoven was born probably on December 16, 1770 in Bonn, and died on March 26, 1827 in Vienna. He came from a musical family. His grandfather Louis van Beethoven was the Kapellmeister in Bonn (1761-1773). Louis' son, Johann, was a tenor in the Electoral choir. Ludwig was the eldest son of Maria Magdalena and Johann, and the last prominent musician in his family.

Ludwig received his early musical education from his father who forced him to study the piano and the violin to help augment the family income. Besides his father, Van der Eeden, Tobias Friedrich Pfeiffer, and Brother Willibald Koch undertook Ludwig's education; later he met his first important teacher, Christian Gottlob Neefe (1748-1798).

Under Neefe's instruction Beethoven studied J. S. Bach's Well-tempered Clavier, thoroughbass, and composition.

William Behrend quotes Beethoven's attitude towards Bach's music: "The old forms handed down, to which it must be our object at the present day to add a really poetic element."[1]

Beethoven's first appearance in public as pianist was on March 26, 1778. The programme and the public's reaction to the evening are not

known.

In 1782 occurred a fortunate meeting with a young medical student, Franz Gerhard Wegeler, who introduced Ludwig to the von Breuning family. The meeting significantly changed Beethoven's life. With the motherly guidance of the widow Frau von Breuning Beethoven acquired the gentle manners of the aristocracy and a taste for literature.

Beethoven often substituted for Neefe as organist, and harpsichordist in the orchestra during the latter's absence from Bonn. He was appointed assistant court-organist in 1784.

On his first trip to Vienna in 1787 Beethoven met Wolfgang Amadeus Mozart for whom he improvised on and embellished a theme given to him by Mozart. Mozart was astonished by the young Ludwig's original creative talent.

He returned to Bonn because of his mother's serious illness which she did not survive. His father was now incapable of providing a living for the family and Ludwig assumed financial responsibility and care for his two younger brothers. In this period Beethoven's creative activity was curtailed; his first recorded severe illness, the feverish attack with asthma, happened at this time. This inherited disease of the lungs was diagnosed in July, 1817.

It was during this time that he made the acquaintance of Count Ferdinand Ernst Gabriel Waldstein. Waldstein not only encouraged him with fatherly advice but also supported him financially.

Haydn's visit to Bonn in 1792 resulted in a meeting with Beethoven. He took a few music lessons from the Viennese master, which to him were unsatisfactory. Haydn did not understand Beethoven's apparent wilfulness and his unorthodox views. Beethoven, on the other

hand, did not think that Haydn taught the theory of music with accuracy and interest. So he sought out new teachers. These were Johann Schenk, Johann Georg Albrechtberger, Antonio Salieri, and Aloys Forster. He studied counterpoint, canon, fugue, vocal style, and quartet writing.

After a journey to Prague and Berlin in 1796 Beethoven lived quite peacefully and pleasantly in an aristocratic atmosphere with some close friends in Vienna.

His strong individual style was not well received at this time by the Viennese. The music of Haydn and Mozart were dominant forces in the Austrian capital, and Beethoven's work was considered too revolutionary by the conservative Viennese.

During the early 1800's he extended his compositional interests to opera and vocal music. Adelaide (1796), The Mount of Olives, The Men of Prometheus, and Fidelio were written at this time.

The first symptoms of ear trouble appeared sometime in 1798. This was confirmed in a letter to Wegeler in 1801.

> But that jealous demon, my wretched health,... and it amounts to this, that for the last three years my hearing has become weaker and weaker ... For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.[2]

His character changed with the increasing deafness; he became taciturn and suspicious towards his friends. Because of the fear of deafness Beethoven turned his full energies to music. After 1819 he could virtually only communicate through his music.

After his brother Karl died in 1815 Beethoven took over the guardianship of his nephew, Karl (his father's namesake). Illness and increasing deafness added to his miseries. Karl's wayward and

dissipated life style caused him many anxieties.

The years 1820 and 1821, when he composed the Sonata, Op. 110, were times of physical and mental stress. He suffered from rheumatic fever and jaundice; other symptoms followed such as a painful eye condition, peritonitis and cirrhosis of the liver.

The Sonata, Op. 110, was completed on December 25, 1821, and published the following year by Schlesinger in Berlin. The sonata bears no dedication, however Beethoven initially intended to dedicate it to Madame Brentano.[3]

Beethoven's friendship with his most famous patron, Archduke Rudolph, produced some of his best compositions--the two last piano concertos, the Gross Fuge, the piano sonatas Opp. 81a, 106, 111. In 1823 he composed the celebrated Missa Solemnis, Op. 123, in commemoration of Rudolph's installation as Archbishop of Olmutz.

The following words tell of his attitude during this time about life and death:

> I am feeling better, and at last good health seems to be returning to revive my spirits, so that I may again start a new life to be devoted to my art.[4]
>
> Such incidents drove me almost to despair, a little more of that and I would have ended my life--it was only my art that held me back.[5]
>
> Leave operas and all that alone--write only in your own way--and then for the monk's habit in which you will leave this unhappy life.[6]
>
> I sit and think and think; I have had it in my head a long time, but cannot get it on to the paper.[7]
>
> Come when thou wilt, I shall meet thee bravely.[8]

Beethoven's musical style is usually divided into three periods. Vincent D'Indy named the first period (until 1801) "Imitation", the

second period (1801-1815) "Externalization", and the third (1815-1827) "Reflection".

It is generally regarded that the music of the first style period sometimes derived from the methods of Haydn and Mozart. His individualism found expression during the so-called second period. Some of the significant piano works of this period include the Waldstein Sonata, Op. 53; the Appassionata, Op. 57; the Les-Adieux Sonata, Op. 81a; the 4th and 5th Piano Concertos.

His increasing interest in contrapuntal writing as well as the variation form are important features of his late period (Opp. 106, 110, 131, the Missa Solemnis, the Ninth Symphony, and Diabelli Variations).

As the ear trouble increased his musical language became more meditative and tender. Edwin Fischer called the sonata Op. 110 a feminine work, and refers to Op. 111 as masculine.[9]

Other characteristics of his late works are "the frequent use of ornaments, highly ornamented surface with dance-like rhythms, trills as a form of melodic and rhythmic emphasis, the unity in diversity, the wide-leaping melodic intervals, the violent pitch-contrasts, single modulation to the key of the flattened sixth, humble material as folk-melodies and hurdy-gurdy tunes, suspensions and anticipations."[10]

Sudden change of mood from exuberant expression to a tender and melancholy mood, and the rhetoric device of sforzandos on the unaccented beats are also now appearing more frequently, distinguishable from his earlier styles.

> Sudden sforzandos, frequently on the weak beat of a bar, are so much a part of Beethoven's style....And yet this sudden insistence on a single note or chord is in fact a kind of rhetorical device, all the more if it is

unexpected.[11]

His bold use of harmony, the frequent use of suspensions, anticipations, and widely spanned pitches have been cited as a fault because of his total deafness.[12]

CHAPTER II

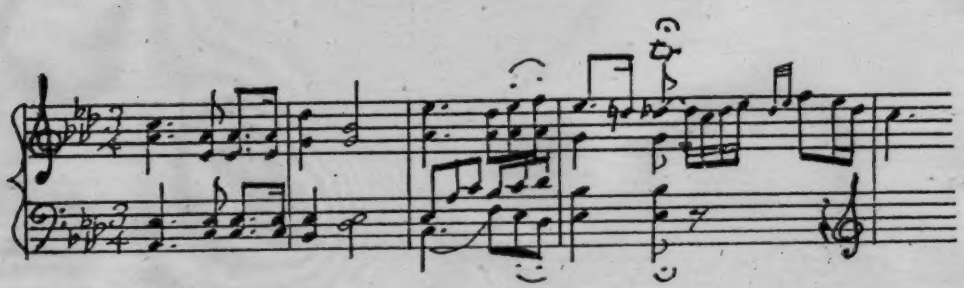
STRUCTURAL AND MELODIC ANALYSIS OF SONATA OP. 110

The First Movement
Moderato cantabile molto espressivo

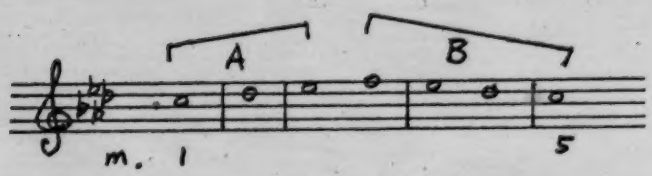
The first movement of Beethoven's Sonata in A flat major, Op. 110, is in sonata form. Owing to the many themes in this movement that seem to grow out of each other imperceptibly, only after close analysis can one draw clear dividing lines between the various themes.

Exposition (mm. 1-39)[13]

In this sonata themes and motives are worked out to the utmost of their potentialities. The opening theme is quoted in Example 1. Reducing the theme to outline form will reveal three ascending steps (A) on which the important themes of the work are based. The diatonically descending four notes (B) at the end of the first theme will also assume an important role in the thematic construction of the sonata (Example 2).

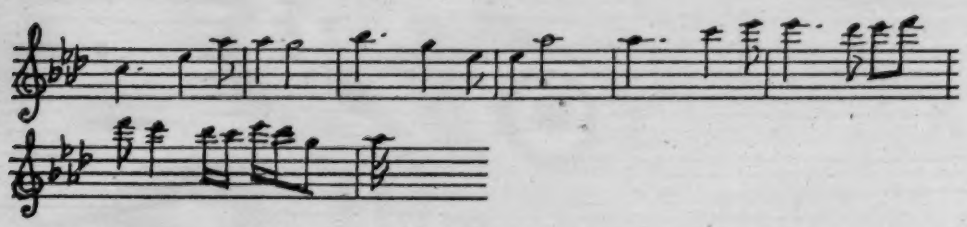


Example 1. Sonata Op. 110, First Mvt., mm. 1-5.



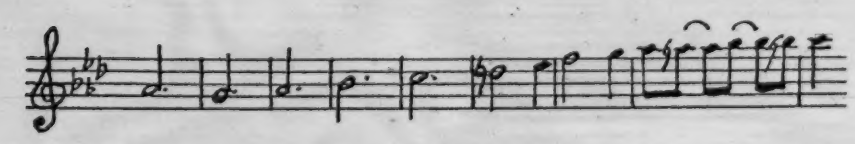
Example 2. Sonata Op. 110, First Mvt., Outline of the opening theme.

Eight bars of a cantabile nature (the second theme of the first-theme group) follow (Example 3). The melody is in a syncopated rhythm accompanied by the simple harmonies in sixteenth notes.



Example 3. Sonata Op. 110, First Mvt., mm. 5-11.

Rapid thirty-second note arpeggios with simple chordal support in the left hand in the transition section (mm. 12-19) may be viewed as a decoration of a major scale toward the dominant. The scale line subsequently rises chromatically to high C in m. 19 (Example 4.).



Example 4. Sonata Op. 110, First Mvt., mm. 12-20.

The second theme is built on motive A. Two bars of the sequential descending three notes are decorated with appoggiaturas in mm. 22 and 23 (Example 5).

Example 5. Sonata Op. 110, First Mvt., mm. 20-22.

In measures 23 and 24 the appoggiatura expands into a new figure (Example 6).

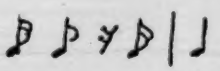
Example 6. Sonata Op. 110, First Mvt., mm. 23-24.

The bass descends in trills; the treble rises in contrary motion. The liberal use of trills is a characteristic of Beethoven's late period.

Two melodic lines in contrary motion in the two outer voices are

continued (Example 7).

Example 7. Sonata Op. 110, First Mvt., mm. 28-31.

The $\frac{4}{4}$  figure which ensues, melodically chromatic, perhaps alludes to m. 4 of the opening theme (the cadence theme) may be regarded as a decoration of A in inversion, and is repeated an octave lower in the next bar (Example 8).

Example 8. Sonata Op. 110, First Mvt., mm. 34-36.

Ascending sequential figures follow over tonic chords for two bars (mm. 35-37). In the dominant key of E flat major it ascends sequentially, spanning a range of over two octaves. A short modulation from E flat major to F minor is heard, using bare octaves. The inverted

three-note figure (motive A) is revealed in these transitional bars (Example 9).

Example 9. Sonata Op. 110, First Mvt., mm. 38-40.

Development (mm. 40-55)

Only sixteen measures long, the development section uses thematic material from the opening theme over sixteenth-note figures in the bass. This section consists of four 4-bar phrases. The first phrase is in F minor. The rest of the phrases are accompanied by free sequential sixteenth-note figures. The second phrase, in D flat, modulates to B flat minor in m. 50 and to the tonic key of A flat major in m. 55.

As in Example 3 an outline of a descending scale can perhaps be traced in these sixteen bars (Example 10).

Example 10. Sonata Op. 110, First Mvt., mm. 40-56.

Recapitulation (mm. 56-96)

Beethoven avoids exact repetition of the opening theme in the recapitulation by using the thirty-second note transitional figure of m. 12 as the accompaniment. In m. 60 the roles are reversed: the left hand takes over the melodic line with the right hand accompanying in thirty-second note figures.

The second theme of the first-theme group is heard in D flat major in m. 63, then, enharmonically (D flat becomes C sharp in the melodic line), the key changes to C sharp minor in m. 67.

The transitional theme is in the key of E major (m. 70). This modulation has often been referred to as remote and far removed from the key centre. Tovey, in an analysis of this sonata, explains that E major is really the flat submediant key (F flat major), and that using the key of F flat with its B^{bb} would require a complicated change in notation.[14]

The second theme appears in the flat submediant key of E major (m. 76), the tonic key is reached in m. 78 by a chromatic glide down to the dominant, as illustrated in Example 11. Martin Cooper called this kind of abrupt harmonic progression in Beethoven's late works "the evidence of miscalculation owing to deafness."[15]

Example 11. Sonata Op. 110, First Mvt., mm. 76-78.

Coda (mm. 97-116)

Instead of resolving to A-flat major, the rising sequence from m. 97 leads to a series of two 2-bar modulatory phrases in the Coda.

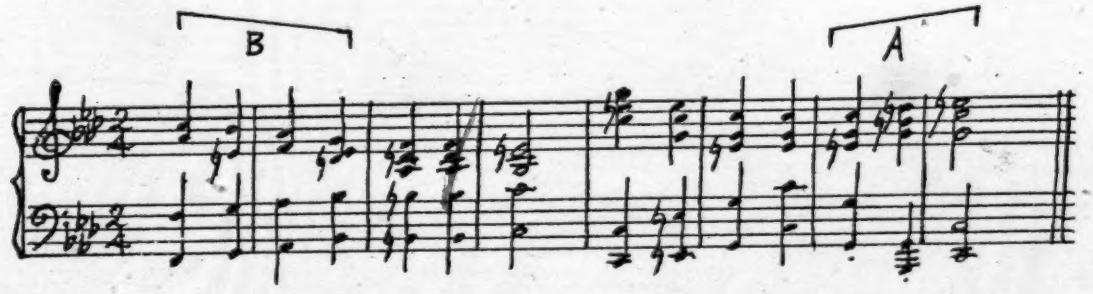
A chordal passage (mm. 100-104) in which the first beats are tied leads to the last statement of the transitional theme.

The opening theme is heard briefly in m. 112. This leads to a cadence in m. 114 followed by a plagal extension and further authentic cadence over a tonic pedal.

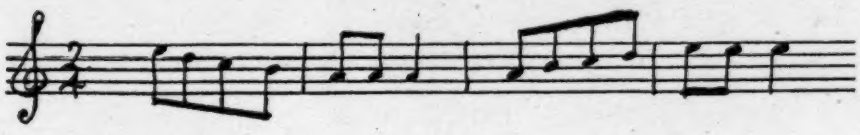
The Second Movement
Allegro molto

The Allegro molto is in ternary form (scherzo, trio, scherzo). The Scherzo (mm. 1-40) opens in F minor. The first four bars, which bear resemblance to the four-note figure (motive B), is answered in the major dominant (Example 12a).

Tovey points out the resemblance of the opening theme to a folk song which Beethoven heard when he was planning the Op. 110 sonata (Example 12b).[16]



Example 12a. Sonata Op. 110, Second Mvt., mm. 1-8.



Example 12b. A folk melody.

The distinguishing features of the Scherzo (sudden dynamic changes, sforzandos on weak beats) are, as noted earlier, characteristic of the composer's late style.

At the double bar Beethoven modulates to A flat major with sforzandos on the weak beats in the bass. The A-flat major phrase in m. 18 is heard in F minor at m. 25.

Three bars with a ritardando (mm. 33-35) are followed by sudden fortissimo chords in the original tempo.

The Trio is in the submediant key of D flat major. The writing for the right hand consists of six similar eight-measure phrases, with an irregular three-measure phrase of rushing sonorities interpolated in m. 72. Here Beethoven employs cross-hand writing. (This type of pianistic device is used again before the Coda in the third movement.)

The key changes from D flat major to G flat major in m. 45, to E flat minor in m. 69, and to D flat major in m. 75.

The last two phrases (mm. 75-95) are the same as the first sixteen bars (mm. 40-56); the sixth phrase is stated an octave lower.

The Trio employs two-part writing and numerous auxiliary notes. This section is difficult to analyze harmonically. Willibald Nagel opines that "It is impossible to state definitely how the harmony of the section

is to be understood in detail since the bass steps do not offer a sufficient clue."[17] After a study of Nagel's interpretation of the first eight bars of the trio, Ludwig Misch states:

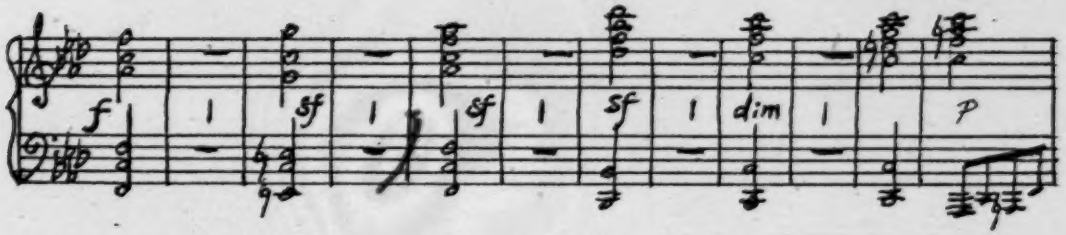
> The bass notes of the first four bars thus represent the factors of the arpeggiated tonic triad. The manner of the figuration makes it possible to hear a twice-broken five-three chord, or the root position followed by the sixth chord. And the bass C of bar 5 confirms the g of the upper voice as dominant seventh and thus binds bars 5-7 to the harmonic unity of the dominant.[18]

Close analysis of the entire Trio reveals that the section consists of simple tonic and dominant harmonic progressions (Example 13).

Example 13. Entire Trio with general analysis.

The Scherzo returns unchanged. However, the repeat of the opening theme in mm. 104-107 is significantly changed by a ritardando.

The Coda (mm. 144-158) consists of seven chords each separated by a whole rest, resolving to a Tierce de Picardie (Example 14).



Example 14. Sonata Op. 110, Second Mvt., mm. 144-155.

The Third Movement
Adagio ma non troppo and Fuga

Tovey holds the opinion that the "Arioso dolente" and the Fugue should be regarded as a single structure. He writes:

> The Finale of the Sonata, Op. 110 is best regarded as a single structure, beginning at this point. If the fugue is taken as the starting-point of the design, and the recurrence of the Arioso regarded as an interruption, we shall set up a prejudice that will sorry us when the second part of the Fugue crowds its events into less time than the first part. No such prejudice will worry the naive listener, who cannot fail to see that the recitative leads to the Arioso, and that the Arioso has not the slightest suggestion of introductoriness in itself. Its recurrence in the middle of the Fugue is a recapitulation, not an allusion; and Bach does not end his F major organ toccata more punctually than Beethoven ends his Op. 110.[19]

The movement opens in B flat minor. (The concluding Tierce de Picardie of the Scherzo, I of F minor and V of B flat minor, may indicate that there should be no break between the second and third movements.) This introduction to the Arioso is in the character of an orchestral introduction to a dramatic piece. From B flat minor Beethoven modulates to C flat major, then to A flat minor.

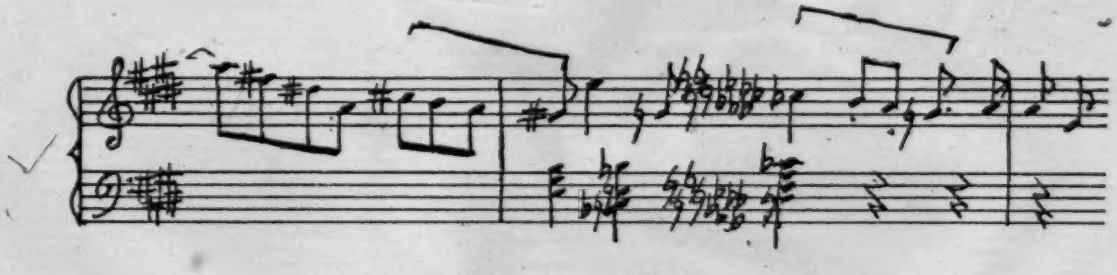
Beethoven's instrumental recitativo begins on a dominant seventh

rising arpeggio in A flat minor, and modulates to F flat major using three orchestral-like chords. These three chords may be spelled enharmonically in E major (Example 15).

Example 15. Sonata Op. 110, Third Mvt., m. 4.

Pausing on a dominant seventh chord, Beethoven writes bebungs[20] of a parlando character. (One will note the use of bebungs again in the recapitulation of the Arioso in G minor.)

Motive B appears in measure 5 and again in measure 6 (Example 16).



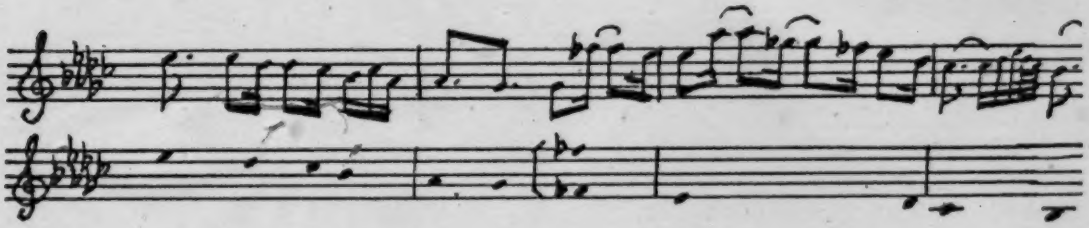
Example 16. Sonata Op. 110, Third Mvt., mm. 5-7.

The tonic triad is slowly built up in 12/16 time in repeated sixteenth notes that become the accompaniment figure of the Arioso. Sixteen bars of a mournful song (Klagender Gesang) begin in A flat minor with key centers for every four bars. The first 4 bar phrase is in A flat minor; the second phrase is in C flat major; the third phrase begins

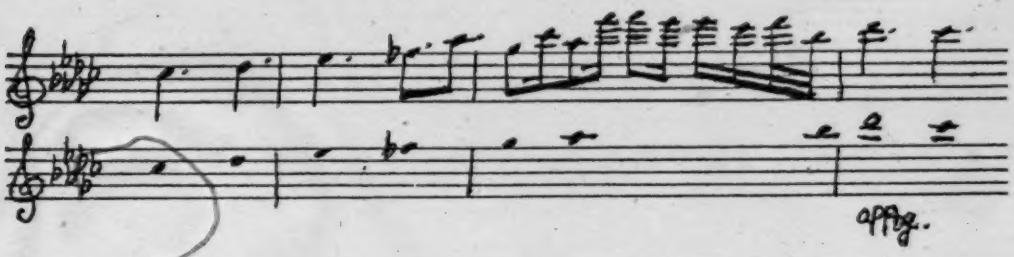
in D flat minor and modulates to A flat minor; the concluding four measures are in the tonic of A flat minor.

According to Ernesto Lejano the Arioso has a binary design: "A", mm. 9-16 and "B", mm. 16-24.[21]

In the "A" section the melody shows an outline of a descending A-flat minor scale, and an ascending C-flat major scale (Example 17).



Example 17a. Sonata Op. 110, Third Mvt., mm. 9-12.



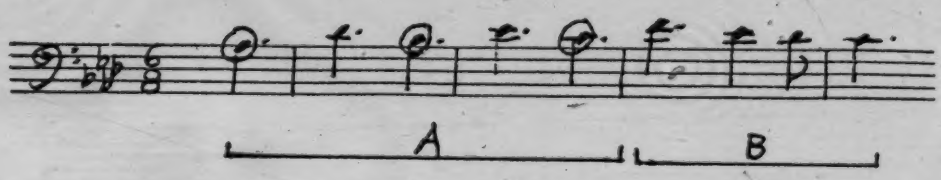
Example 17b. Sonata Op. 110, Third Mvt., mm. 13-16.

The unison codetta (mm. 24-26) confirms the tonic key.

Fuga: Allegro ma non troppo

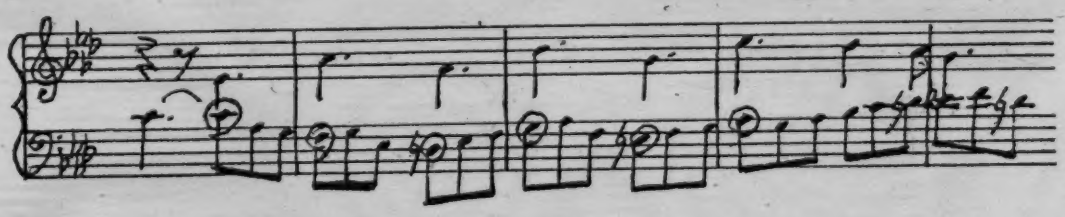
Hans von Bülow refers to Bach's forty-eight preludes and fugues as the Old Testament and Beethoven's thirty-two sonatas the New Testament of musical literature.[22] As mentioned previously, Beethoven studied Bach's music seriously in his youth under Neefe's guidance.

The fugue is in three voices. The subject, announced by the bass, is non-modulatory. It is four measures in length with motives that bear resemblance to, or are derived from the opening subject of the first movement (Example 18).



Example 18. Sonata Op. 110, Third Mvt., mm. 27-30.

The middle voice states a real answer in the dominant key with the countersubject in the bass. It is perhaps interesting to note that at the strong beats the dotted quarter notes of the subject and the first of the three eighth-note figures in the countersubject are often separated by a third, or a tenth (Example 19).



Example 19a. Sonata Op. 110, Third Mvt., mm. 30-34.

Example 19b. Sonata Op. 110, Third Mvt., mm. 45-49.

An episodic two-measure extension of the cadence of the theme (mm. 34-36) leads to the entry of the subject in the soprano (mm. 36-40). A brief episode based on motive B leads to a statement of the subject in the bass in octaves, marked f. This too is followed by a two-measure extension of the cadence of the theme. The subject is then stated in the middle voice, accompanied in double sixths in the soprano and bass (Example 20).

Example 20. Sonata Op. 110, Third Mvt., mm. 53-57.

Four sequential extensions of the last three notes of the subject (mm. 57-61) are first accompanied by eighth notes in the bass; at m. 59 the soprano line continues the eighth notes previously heard in the bass (Example 21).

Example 21. Sonata Op. 110, Third Mvt., mm. 57-61.

The next entry of the subject is assigned to the soprano with the lower voices moving in thirds (m. 62). Again the cadence of the theme is extended three times, rising sequentially. Beethoven marks this section with a crescendo and, when the line descends momentarily, indicates a decrescendo.

Unexpectedly, subito ff, the bass states the subject in octaves. The subject is not stated literally; instead one hears a sequence of ascending scalar notes, the strong beats of which ascend from C to a ninth above it (Example 22).

Example 22. Sonata Op. 110, Third Mvt., mm. 73-81.

Significant perhaps is that Beethoven, after reaching the top note of the scale line, changes the dynamic marking to a subito p (m. 81), then two bars later to a f, also subito, then back to p (m. 85).

The middle voice now states the subject in D flat major (m. 87), answered by the soprano in A flat major, then by the bass in stretto at a distance of two bars. However, this imitation is terminated with the completion of the subject in the treble (Example 23).

Example 23. Sonata Op. 110, Third Mvt., mm. 91-95.

The sequence that follows (m. 95) is not only an alternation of thirds and sixths, but also a descending sequence of the motive B with the first notes shortened. Motive B is continued in the middle voice over a dominant pedal with syncopated accents (Example 24).

Example 24. Sonata Op. 110, Third Mvt., mm. 95-99.

The bass plunges down to a low E flat in octaves following a

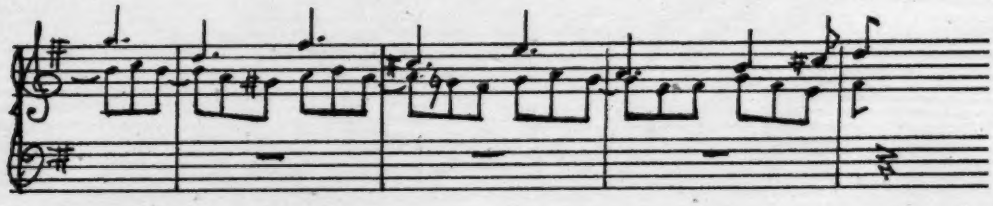
crescendo, marked f with sf's; the middle voice answers in stretto at a distance of two measures. The imitation is terminated with the completion of the bass statement. The soprano line states the subject, at first p, then builds up to a powerful crescendo leading to a half cadence. The dominant seventh chord on E flat is heard in broken notes with a diminuendo, then heard in solid form. This dominant seventh chord (m. 113) may be spelled enharmonically as a German-sixth chord in G minor (Example 25) leading to the recapitulation of the Arioso.

Example 25. Sonata Op. 110, Third Mvt., mm. 112-113.

The Arioso is now in G minor, its rhythm broken by liberal use of two-note slurs followed by rests and bebungs[23] (mm. 125 and 126). Beethoven's instructions to the performer--Ermattet, klagend-- translate "exhausted, sorrowful." Unharmonized octaves followed by G major chords that increase in intensity, followed by a rising arpeggio in the rhythm: $\frac{12}{16}$ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 , form a bridge to the return of the Fugue. The last note of the arpeggio (m. 136) becomes the first note of the fugue in inversion.

The middle voice announces the inverted subject (Example 26a). The key is G major. The top voice restates the subject with a tonal answer (Example 26b).

Example 26a. Sonata Op. 110, Third Mvt., mm. 137-140.



Example 26b. Sonata Op. 110, Third Mvt., mm. 140-144

Third presentation of the inverted subject appears in the bass; this statement is incomplete by two notes (mm. 144-148). The episode which follows (mm. 148-152) states a free imitation of the first four notes of the inverted subject, followed by three ascending notes. This episode is in C minor (Example 27).

Example 27. Sonata Op. 110, Third Mvt., mm. 148-152.

The bass states a diminution of the subject. The middle voice imitates in stretto, with the subject melodically altered (the ascending fourths are heard in thirds). The bass enters, overlapping the middle voice (m. 154). The bass and the middle voice proceed in dialogue for six measures. Meanwhile, the treble states the subject in augmentation (mm. 152-160).

In mm. 160-168 the theme is presented in augmentation in the bass, in octaves. The upper parts state the subject in diminution--in sixths and thirds.

Upon reaching the dominant key of A flat major (Meno Allegro, Etwas langsamer), Beethoven presents the subject in double diminution, compressed by the omission of the third and fourth notes (Example 28).

Example 28. Sonata Op. 110, Third Mvt., mm. 168-169.

John Cockshoot refers to this omission:

> This would be impracticable because a complete diminution occupies slightly more than half a bar.[24]

The different parts are heard in stretto. In measure 170 the theme appears in inversion with its original durational values. As noted earlier (page 14) Beethoven here employs cross-hand writing.

The subject returns in octaves in its original form in m. 174, tempo primo. The middle voice restates the theme in single notes.

Then Beethoven abandons fugal writing in favor of a homophonic style. The subject is presented in full chords over rapid sixteenth-note figures in the left hand.

Finally, over a tonic pedal, the theme rises to a crescendo; reaching its peak with powerful diminished-seventh harmonies that resolve to the tonic. The sonata ends ff with descending and ascending A-flat major arpeggios (Example 29) in which the lowest note and the top soprano note have a large space of five octaves.

Example 29. Sonata Op. 110, Third Mvt., mm. 200-213.

The Sonata, Op. 110, was composed six years before Beethoven's death, and is the composer's penultimate piano sonata. In this work one observes a freedom from traditional classical procedures. Although the first movement is in traditional sonata form, only after detailed analysis can one draw a clear dividing line between the various themes. Although a traditional dance form is used in the second movement, the unusual combining of an Arioso and Fuga for the last movement, both of which are recapitulated, marks a departure from the three-movement sonata design of earlier classical composers.

FOOTNOTES

1. William Behrend, Ludwig van Beethoven's Pianoforte Sonatas, transl. Ingeborg Lund (London: J.M. Dent & Sons, 1923), p. 7.

2. Emily Anderson, The Letters of Beethoven, Vol. II (London: Macmillan, 1961), pp. 59-60.

3. William Behrend, Ludwig van Beethoven's Pianoforte Sonatas, p. 186.

4. Anderson, The Letters of Beethoven, Vol. II, p. 926.

5. Thayer's Life of Beethoven, revised and edited by Elliot Forbes, Vol. I (Princeton: Princeton University Press, 1964), p. 305.

6. Behrend, Ludwig van Beethoven's Pianoforte Sonatas, p. 157.

7. Ibid., p. 153

8. Thayer's Life of Beethoven, Vol. I, p. 305.

9. Edwin Fischer, Beethoven's Pianoforte Sonatas (London: Faber and Faber, 1959), p. 114.

10. Martin Cooper, Beethoven: The Last Decade 1817-1827 (London: Oxford University Press, 1970), pp. 415-438.

11. Ibid., p. 433.

12. Donald Jay Grout, A History of Western Music, revised edition (New York: W.W. Norton, 1973), p. 532.

13. All measure numbers in this essay refer to the G. Henle edition of the Beethoven Pianoforte Sonatas (München, c. 1952-53).

14. Donald Francis Tovey, A Companion to Beethoven's Pianoforte Sonatas (London: The Associated Board of the R.A.M. and the R.C.M., 1931), p. 273.

15. Cooper, Beethoven: The Last Decade 1817-1827, p. 426.

16. Tovey, A Companion to Beethoven's Pianoforte Sonatas, p. 275.

17. Ludwig Misch, Beethoven Studies (Norman: University of Oklahoma Press, 1953), p. 62.

18. Ibid., p. 66.

19. Tovey, A companion to Beethoven's Pianoforte Sonatas, pp. 279-280.

20. According to Harvard Dictionary of Music, it is a vibrato effect peculiar to the clavichord, the action of which allows for a repeated pressure of the finger without releasing the key.

21. Ernesto B. Lejano, "A Study of the Beethoven Sonata in A-flat Major, Op. 110" (Master's essay, Eastman School of Music of the University of Rochester, 1961), p. 17.

22. J.S. Shedlock, The Pianoforte Sonata: Its Origin and Development (New York: Da Capo, 1964), p. 160.

23. According to Tovey, "Bebung of tied notes that are not tied." Ludwig van Beethoven, Sonata in A-flat, commentaries by Donald F. Tovey (The Associated Board), p. 217.

24. John V. Cockshoot, The Fugue in Beethoven's Piano Music (London: Routledge and Kegan Paul, 1959), p. 107

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APPENDIX A:

RECITAL PROGRAM

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

AE-RYUNG LEE, piano

Friday, February 13, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Chromatic Fantasy and Fugue (1720-23) ..... John Sebastian Bach
(1685-1750)

Sonata in A-flat major, Op. 110 (1821) ..... Ludwig van Beethoven
(1770-1827)
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo-Fuga: Allegro ma non troppo

INTERMISSION

Prelude, Chorale and Fugue (1884) ..... César Franck
(1822-1890)

Out-of-Doors (1926) ..... Béla Bartók
(1881-1945)
I. Sippal, dobbal ...../With Drums and Pipes
II. Barcarolla
III. Musette
IV. Az éjszaka zenéje/The Night's Music
V. Hajsza/The Chase

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms. Lee.